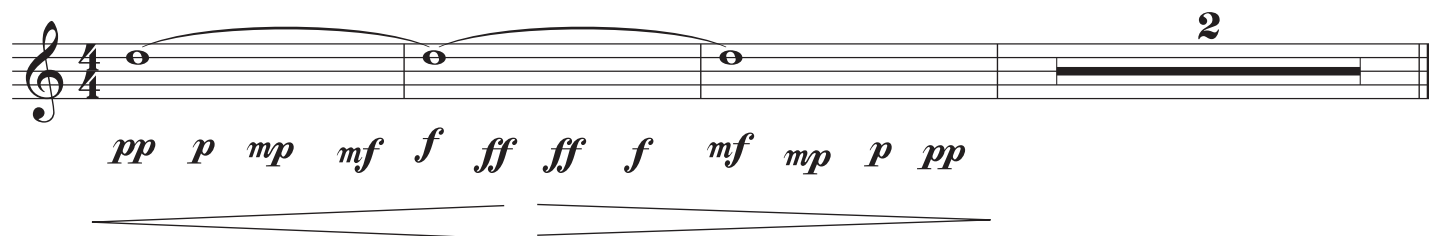
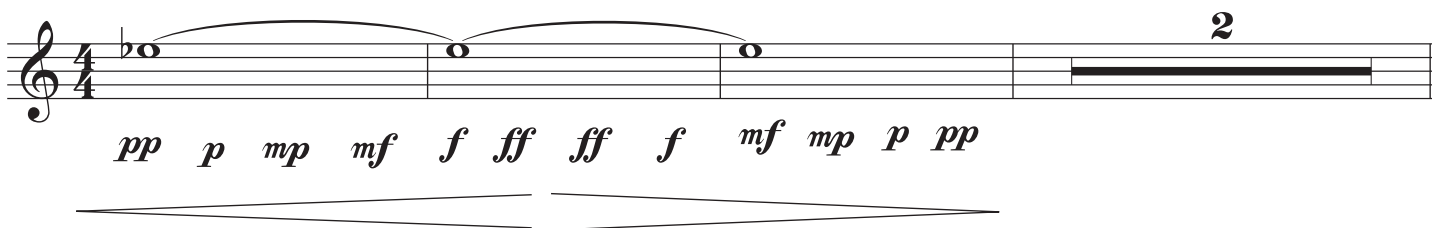


Exercise # 1 ♩ = 60



Exercise # 1 is written in 4/4 time with a tempo of ♩ = 60. The melody consists of half notes on G4, A4, and B4, each spanning two measures. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. A crescendo hairpin covers the first six measures, and a diminuendo hairpin covers the next six measures. The exercise concludes with a double bar line and a fermata marked with a '2'.

Exercise # 2



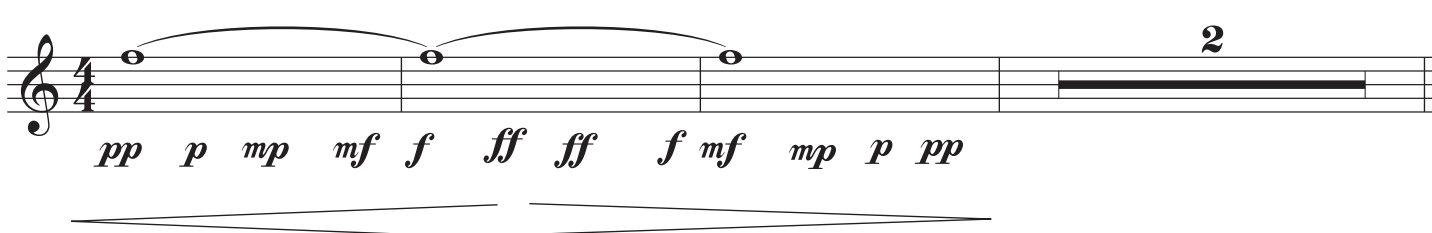
Exercise # 2 is written in 4/4 time. The melody consists of half notes on F4, G4, and A4, each spanning two measures. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. A crescendo hairpin covers the first six measures, and a diminuendo hairpin covers the next six measures. The exercise concludes with a double bar line and a fermata marked with a '2'.

Exercise # 3



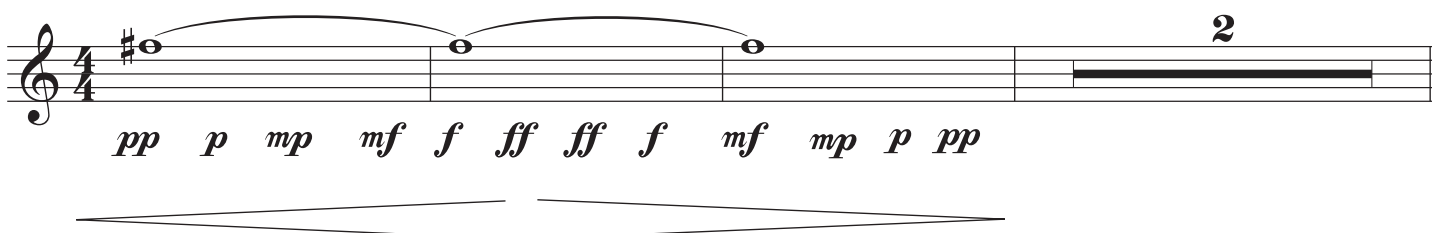
Exercise # 3 is written in 4/4 time. The melody consists of half notes on G4, A4, and B4, each spanning two measures. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. A crescendo hairpin covers the first six measures, and a diminuendo hairpin covers the next six measures. The exercise concludes with a double bar line and a fermata marked with a '2'.

Exercise # 4




Exercise # 4 is written in 4/4 time. The melody consists of half notes on G4, A4, and B4, each spanning two measures. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. A crescendo hairpin covers the first six measures, and a diminuendo hairpin covers the next six measures. The exercise concludes with a double bar line and a fermata marked with a '2'.

Exercise # 5



Exercise # 5 is written in 4/4 time. The melody consists of half notes on A4, B4, and C5, each spanning two measures. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. A crescendo hairpin covers the first six measures, and a diminuendo hairpin covers the next six measures. The exercise concludes with a double bar line and a fermata marked with a '2'.

Exercise # 6



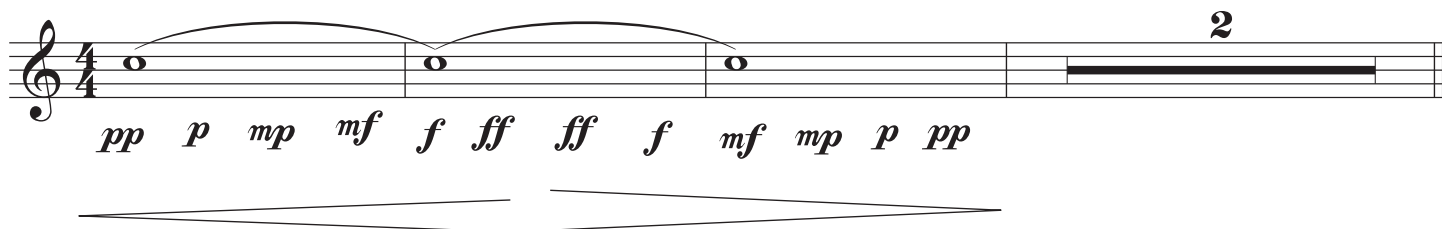
Exercise # 6 is written in 4/4 time. The melody consists of half notes on G4, A4, and B4, each spanning two measures. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. A crescendo hairpin covers the first six measures, and a diminuendo hairpin covers the next six measures. The exercise concludes with a double bar line and a fermata marked with a '2'.

Exercise # 7 ♩ = 60



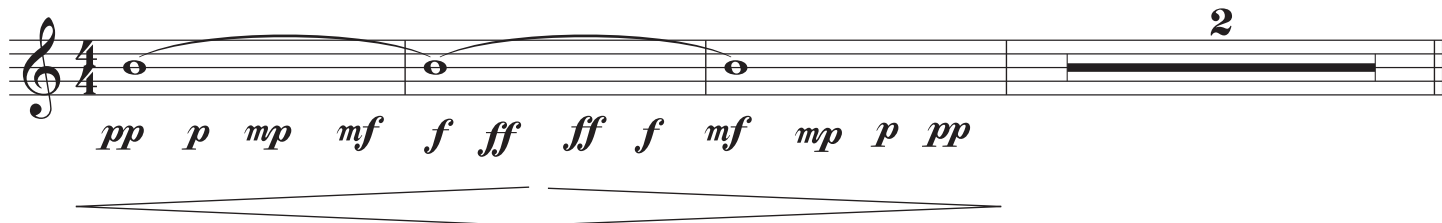
Exercise # 7 is written in 4/4 time with a tempo of ♩ = 60. The melody consists of three half notes: D4 (half note), E4 (half note), and F4 (half note). The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. The first three notes are beamed together. The final measure contains a whole rest, with a '2' above it indicating a second ending. Below the staff are two trapezoidal diagrams representing the crescendo and diminuendo shapes.

Exercise # 8



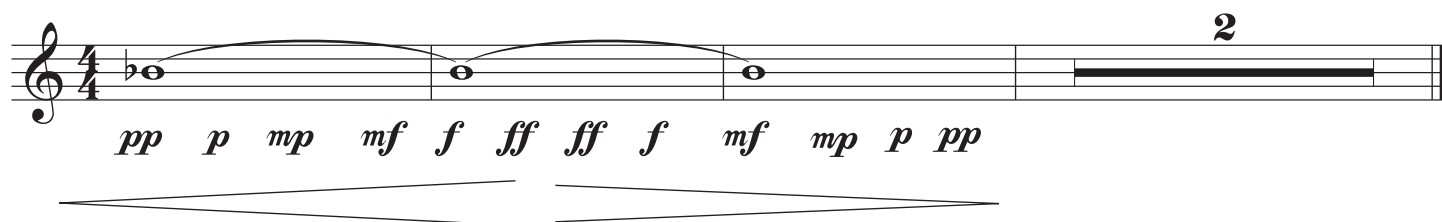
Exercise # 8 is written in 4/4 time. The melody consists of three half notes: D4 (half note), E4 (half note), and F4 (half note). The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. The first three notes are beamed together. The final measure contains a whole rest, with a '2' above it indicating a second ending. Below the staff are two trapezoidal diagrams representing the crescendo and diminuendo shapes.

Exercise # 9



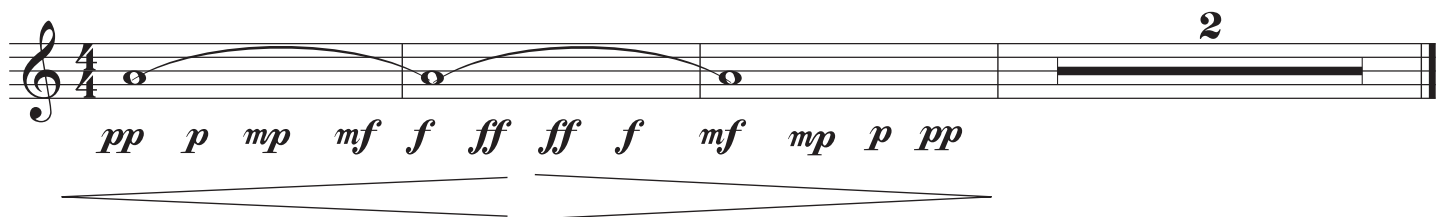
Exercise # 9 is written in 4/4 time. The melody consists of three half notes: D4 (half note), E4 (half note), and F4 (half note). The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. The first three notes are beamed together. The final measure contains a whole rest, with a '2' above it indicating a second ending. Below the staff are two trapezoidal diagrams representing the crescendo and diminuendo shapes.

Exercise # 10



Exercise # 10 is written in 4/4 time. The melody consists of three half notes: D4 (half note), E4 (half note), and F4 (half note). The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. The first three notes are beamed together. The final measure contains a whole rest, with a '2' above it indicating a second ending. Below the staff are two trapezoidal diagrams representing the crescendo and diminuendo shapes.

Exercise # 11



Exercise # 11 is written in 4/4 time. The melody consists of three half notes: D4 (half note), E4 (half note), and F4 (half note). The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. The first three notes are beamed together. The final measure contains a whole rest, with a '2' above it indicating a second ending. Below the staff are two trapezoidal diagrams representing the crescendo and diminuendo shapes.

Exercise # 12



Exercise # 12 is written in 4/4 time. The melody consists of three half notes: D4 (half note), E4 (half note), and F4 (half note). The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. The first three notes are beamed together. The final measure contains a whole rest, with a '2' above it indicating a second ending. Below the staff are two trapezoidal diagrams representing the crescendo and diminuendo shapes.